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the future, is the first of all earthly beings to bear verbal witness to the Incarnate God enshrined in the Virgin-Mother as in a living Ark of the Covenant. The Visitation serves as a connection between old and new, and the narrative enters upon a new chapter. The Saviour is born and

suffers on the Cross that mankind may be redeemed through the sacrifice of atonement. The resurrection is symbolized, as already explained, by the pelican and the lion. Thus, in scene, legend, and symbol is related the great drama of the Fall and Redemption of Mankind. J. B.

ACCESSIONS AND NOTES

MEMORIAL LOAN EXHIBITION.

A coming event of extreme interest and importance is the Memorial Loan Exhibition of the works of Albert Pinkham Ryder, which will take place in Gallery 25 beginning March 11. The plans are now complete and practically all the owners who have been approached have promised hearty coöperation. Therefore the success of the event is assured. About forty-five of Ryder's pictures will be shown, including all the best-known works and some others that have been rarely seen. As the entire output of his career is estimated by those who were in close touch with him at less than eighty paintings, our exhibition will comprise more than half of his works.

Ryder was unquestionably the most imaginative and poetic of our painters. His youthful works were marked by the imaginative aspect which he gave to the not unusual scenes that he then chose—views in a stable, a white horse belonging to his father, which he painted several times, and similar themes. After passing through this phase—a very beautiful one—his interest became more and more occupied in the delineation of his own fancies and dreams, which took shape with long labor on his little glistening panels. Beyond this rudimentary classification there is no sequence of development in his career. Each picture is a summit and stands by itself. He had a preference for sea views by moonlight, but every one of these has its own particular expression, which the sympathetic can discern. He had no desire for fame or gain. His art was the result of his need for self-expression, as natural as an involuntary function of the body, though it was laborious and uncertain. Before a picture by Ryçer I

think of a remark—due, I believe, to Gauguin—which is applicable to much of the individualistic present-day art, that nothing resembles a masterpiece more than a daub, and nothing more resembles a daub than a masterpiece. Ryder had the instinct for design, the inexplicable touch of genius that puts his pictures in the masterpiece class.

CONCERTS IN THE MUSEUM. Through the generosity of a friend of the Museum, whose name is withheld at his request, two orchestral concerts will be given in the Fifth Avenue hall of the building on Saturday evenings, February 9 and 16, from eight to ten, by an orchestra of fifty-five performers conducted by David Mannes. These concerts are offered by the Museum primarily to soldiers and sailors who are stationed in and near New York, and their friends, but they will be open to the general public without charge. The music will be of the same character as that given at the Museum receptions, and the National Anthem will be played each evening at nine o'clock.

SATURDAY AFTERNOON LECTURES. The success of the course of Sunday afternoon class room lectures has led the Museum to arrange for a series of Saturday afternoon lectures, to be given on eight successive Saturday afternoons, beginning in February. Concerning this course of public free lectures further details may be obtained from the daily press. Among the speakers will be Kenyon Cox, Ralph Adams Cram, and A. Kingsley Porter; among the subjects, Auguste Rodin, Gothic Architecture, and the Cathedrals of Lombardy.

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FREE MONDAYS. On the Mondays, on which business is suspended because of the coal shortage, the Museum will be open free.

SOLDIERS AND SAILORS IN THE MUSEUM. The Metropolitan Museum has for several years admitted soldiers and sailors in uniform free on the two pay days, Mondays and Fridays. Since the entrance of America into the war, added efforts have been made to extend the hospitality of the Museum to the defenders of our country and to make their visits to the Museum both pleasurable and full of profit. Every member on the Staff is glad to be of service to these guests, and every afternoon, Sundays included, at 2 o'clock, one member is specially detailed to meet any soldiers and sailors and to show them the collections. The group starts regularly from the Fifth Avenue entrance hall.

CHANGES IN THE GALLERIES. The galleries of the first floor of Wing F have been closed pending the installation there of the Byzantine, mediaeval, and Renaissance material of the Morgan Collection. It is too early yet to say when the galleries will be again open to the public, but it will probably not be for three or four months.

The greater part of the mediaeval, Renaissance, and seventeenth-century material, not belonging to the Morgan Collection and formerly exhibited in Wing F, has been removed and is now being rearranged in three galleries on the second floor of Wing J. These rooms will probably be ready to open in February.

MEMBERSHIP. At a meeting of the Executive Committee, held on Monday afternoon, January 21, J. Henry Lancashire was elected a Sustaining Member. Eighty-two persons were elected Annual Members.

VESPERS, BY GEORGE HITCHCOCK. A picture by George Hitchcock, entitled *Vespers*, has been presented to the Museum by Edward Drummond Libbey, President of the Toledo Museum of Art. The Museum has owned no work by Hitchcock hitherto. Born in Providence, R. I., in

1850, he spent much of his time abroad, in Holland chiefly, where he found the themes for the pictures by which he is best known, and where he died in 1913.

MONADNOCK, BY ABBOTT H. THAYER, has been bought out of the Hearn Fund and is shown this month in the Room of Recent Accessions. It is the most ambitious landscape hitherto done by this artist, who has worked several years upon it. It is the view which he had from a window in his house at Monadnock, New Hampshire. The mountain is shown in winter, its summit lit by the last rays of the setting sun and its slopes covered by a pine forest. Another painting by Thayer, one of his more accustomed figure subjects, a *Young Woman*, given by George A. Hearn in 1906, is now hanging in Gallery 13.

ORIENTAL BRONZE MIRRORS. The Museum has added greatly to its collection of Oriental bronze mirrors, which are shown in Room E 11. This allows comparison between the Chinese, Japanese, and Korean mirrors.

Two cases show Chinese mirrors from the Han to the T'ang period (206 B. C.-906 A. D.). The Korean mirrors are of the Korai period (935-1392), which corresponds to the Chinese Sung and Yüan (960-1368). Though sometimes very closely related to the Chinese prototypes, the Korean designs have more grace than severe beauty and the metal differs essentially in color from the Chinese bronze, the alloy giving it a much lighter and greener patina. The Japanese mirrors range from the Fujiwara period (888-1186) to the time of the Tokugawa shogunate, corresponding to the Chinese T'ang up to practically modern times. They have all the charm of Japanese design and show plainly, especially in early examples, their Chinese origin.

CHINESE PAINTINGS. In Rooms E 9 and 11 of the Department of Far Eastern Art have been put on exhibition a certain number of Chinese paintings from the Museum collection. The album leaves framed on the walls of E 9 show good

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examples of Sung and Yüan painting; and two fine landscape scrolls, one by Hsia Kuei, the other by Yen Wen Kuei, have been placed in flat cases in E 11. On the walls some of the hanging pictures are

exhibited. These will be changed from time to time and so will give the student an occasion to study the different styles of painting used in the Sung, Yüan, and Ming periods.

LIST OF ACCESSIONS AND LOANS

JANUARY, 1918

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN..	†Amethyst necklace, XII dynasty.....	Gift of Mrs. Edward S. Harkness.
ARMS AND ARMOR..... (Wing H, Room 5)	Two ceremonial banners, Korean, Li dynasty.....	Gift of Yamanaka & Co.
CERAMICS.....	†T'zu chou jar and four pottery bowls, Sung dynasty; cup and three vases, Ming dynasty—Chinese.....	Purchase.
	†Porcelain vase, Chinese, Yüan period..	Gift of Duveen Brothers.
	*Plaque, Italian, sixteenth century; †twelve pieces of salt glaze ware, English, 1720-1780; bottle, Belgian, early seventeenth century; plate and two jugs, German, seventeenth century; plate, ewer, and bowl, French, late eighteenth and early nineteenth century; Lowestoft bowl, cup and saucer, Bow sauceboat, and Newhall teapot, English, late eighteenth and early nineteenth century; copper plate, used by John Ridgway, English (Hanley), dated 1840; pitcher, three Pennsylvania sugar bowls and bird whistle, Bennington water cooler, and two slip cups, American, late eighteenth and first half of nineteenth century.....	Purchase.
GLASS (OBJECTS IN).....	†Tumbler, Spanish, eighteenth century; coaster and inkstand, American, first half of nineteenth century; flip glass and three bottles, American, late eighteenth century.....	Purchase.
METALWORK.....	†Bronze bowl, Chinese, Six Dynasties; four pewter chargers, English, eighteenth century; *iron balcony, American, early nineteenth century.....	Purchase.
MINIATURES AND MANUSCRIPTS.....	†Three fragments of leaves from the Koran, attributed to Yāqūt, Persian, thirteenth century.....	Gift of Samuel T. Peters.
	†Printed advertisement, American, late eighteenth century; miniature, baptism certificate, two title pages, and leaflet, American (Pennsylvania), early nineteenth century.....	Purchase.
PAINTINGS.....	†The Big White Cheese, by Antoine Vollon; Portrait of James McNeill Whistler, by William M. Chase....	William Hall Walker Bequest.

* Not yet placed on Exhibition.

† Recent Accessions Room (Floor I, Room 6).